

Christmas at Pops

1993 SEASON



On behalf of all the 44,000 men and women of Northwest Airlines, it is our great privilege to be associated with the fine standards and tradition of the Boston Pops and its patrons.

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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS

Conductor

HARRY ELLIS DICKSON

**Associate Conductor
Laureate**

RONALD FELDMAN

Assistant Conductor

First Violins

Tamara Smirnova-Šajfar

Leo L. Beranek Chair

Victor Romanul

Edward and Bertha C. Rose Chair

Laura Park

Bo Youp Hwang

Lucia Lin

Leo Panasevich

Gottfried Wilfinger

Alfred Schneider

Raymond Sird

Amnon Levy

*Jennie Shames

*Valeria Vilker Kuchment

*Si-Jing Huang

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

Second Violins

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

†Joseph Conte

†Joseph Scheer

†Daniel Banner

†Lisa Crockett

†Alexander Romanul

†Michael Rosenbloom

†John M. Williams

†Cynthia Cummings

Violas

Robert Barnes

Burton Fine

Michael Zaretsky

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Joseph Pietropaolo

†Susan Culpo

†Emily Bruell

†David Rubinstein

Cellos

Sato Knudsen

Helene and Norman L.

Cahners Chair

Joel Moerschel

Robert Ripley

Luis Leguía

Carol Procter

*Ronald Feldman

*Jerome Patterson

*Owen Young

†Emmanuel Feldman

Basses

Lawrence Wolfe

John Salkowski

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

†Henry Peyrebrune

Flutes

Fenwick Smith

†Marianne Gedigian

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao

Wayne Rapier

English Horn

†Valerie Edwards

Clarinets

Thomas Martin

†William Wrzesien

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti

Roland Small

Contrabassoon

Gregg Henegar

Horns

Richard Sebring

Daniel Katzen

Jay Wadenpfuhl

Richard Mackey

†Kevin Owen

Trumpets

Timothy Morrison

Thomas Rolfs

Peter Chapman

†Bruce Hall

Trombones

Norman Bolter

†Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Timothy Genis

Percussion

Thomas Gauger

Frank Epstein

J. William Hudgins

Fred Buda

Harps

Ann Hobson Pilot

Sarah Schuster Ericsson

Piano

Bob Winter

Rhythm Section

Fred Buda—drums

Bob Winter—piano

Librarians

Marshall Burlingame

William Shisler

James Harper

Personnel Managers

Lynn Larsen

Bruce Creditor

Stage Manager

Peter Riley Pfitzinger

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of rotated seating
†Substituting

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THE PRESS HAS FALLEN

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The 10 best HMOs in America

After evaluating 413 of the nation's 546 HMOs on 29 separate cost and quality measures, HealthPlan Management Services, an Atlanta-based health-care consulting company, ranks these 10 as the best.

	HMO	Location	Number of people enrolled	Comment
1	Kaiser Foundation Health Plan	San Francisco	2,437,117	Started in 1945. Rated No.1 for past four years. A full 99% of children in the plan are immunized.
2	Kaiser Foundation Health Plan	Los Angeles	2,258,328	Excels in programs for children. Also, relies on extensive patient data base to monitor its care.
3	Harvard Community Health Plan	Boston	545,000	Pioneered usage of computerized medical record-keeping system for quick access to patient data.
4	Group Health	Minneapolis	327,000	An impressive 95% of network doctors are board Certified, well above the 70% HMO average.
5	Take Care Health Plan	San Francisco	366,681	Emphasizes personal attention; no automated phone response, just live operators.

JOHN WILLIAMS

In January 1980 John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will become Boston Pops Conductor Laureate as of January 1994. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Stanley and Iris*, *Always*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* His most recent film score was for Steven Spielberg's *Schindler's List*, which was just released.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America*, *the Dream Goes On*, *Bernstein by Boston*, *Swing, Swing, Swing*, *Pops in Love*, and *By Request . . .* featuring music of John Williams, Holst's *The Planets*, *Digital Jukebox*, *Pops Britannia*, featuring music of the British Isles, *Salute to Hollywood*, *Pops à la Russe*, an album of favorite Russian music, and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, which includes "This Land Is Your Land," "Simple Gifts," and "Theme for Earth Day," a Christmas album entitled *Joy to the World*, and their newest recording, *Night and Day*, a tribute to Frank Sinatra that includes such favorites as "Fly Me to the Moon," "The Summer Wind," and "New York, New York."

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on tours of Japan in 1990 and 1993. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from Berklee College of Music in Boston, Boston College, Northeastern University, Oberlin College, Saint Anselm College, Tufts University, the University of South Carolina at Columbia, Boston University, the New England Conservatory of Music, and the University of Massachusetts at Boston.



HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



RONALD FELDMAN

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.



GUEST ARTISTS

BOSTON BOY CHOIR

The Boston Boy Choir, the performing arm of the Boston Archdiocesan Choir School, was founded in 1963 by the Music Director Emeritus, Dr. Theodore Marier. Now under the leadership of Music Director-Principal John Dunn, the school continues as a full-time day school for boys, in residence at St. Paul Church in Cambridge, Massachusetts. The Boston Boy Choir has performed with the Boston Symphony Orchestra, the Opera Company of Boston, and numerous local orchestras, choruses, and university choral groups. The Boston Archdiocesan Choir School has been the subject of extensive media coverage in recent years, including feature articles in major local newspapers, an appearance on NBC's *Today Show*, and segments on Channel 2's *Ten O'Clock News* and Channel 5's *Chronicle*. The choir's latest recordings include *O Holy Night*, a collection of Christmas music for choir, organ, and handbells, and *Joyful, Joyful We Adore Thee*, featuring favorite general hymns and anthems.

PAULA POUNDSTONE

Paula Poundstone's insightful musings about the world around her have made her one of the foremost topical humorists of today. Most recently she starred in her own short-lived comedy series on ABC entitled *The Paula Poundstone Show*. In 1992, Ms. Poundstone headlined the prestigious White House Correspondents dinner held in Washington, D.C., and served as "official correspondent" for *The Tonight Show with Jay Leno*, covering both the Democratic and Republican national conventions and President Clinton's inaugural activities. She made her dramatic acting debut in January 1993 on an episode of NBC's *Reasonable Doubts*. An accomplished writer, she is now a contributing editor for *Mother Jones* magazine. Paula Poundstone's HBO special, entitled *Cats, Cops and Stuff*, won a 1992 CableACE award as Best Stand-Up Comedy Special. She won a second CableACE award in 1993 as Best Program Interviewer for her own series of specials for HBO. A participant in the last three live Comic Relief benefits, she is scheduled to appear in *Comic Relief VI* in January. Born in Alabama, Paula Poundstone was raised in Massachusetts, moved to San Francisco, and now lives in Los Angeles.

TONY BENNETT

Tony Bennett won a 1993 Grammy Award for his album *Perfectly Frank*, a tribute to Frank Sinatra. Mr. Bennett's newest excursion into American popular music is *Steppin' Out*, an eighteen-song tribute to Fred Astaire. These albums join an acclaimed body of recorded work since Mr. Bennett's return to Columbia Records in 1986: *The Art of Excellence*, the reissued anthology *Tony Bennett Jazz*, *Bennett/Berlin*, and the Grammy-nominated *Astoria: Portrait of the Artist*. In 1991 Columbia/Legacy assembled a four CD/cassette set entitled *Forty Years: The Artistry of Tony Bennett*, which chronicles the singer's stellar career to date. Also that year, *Tony Bennett Live—"Watch What Happens"* was released as a home video.

The son of a grocer, Anthony Dominick Benedetto was born in Astoria, Queens (New York City) in 1926. He grew up singing and drawing pictures and now enjoys a flourishing second career as an artist painting under his given name. During the 1950s, Tony Bennett had a string of successful records, including "Boulevard of Broken Dreams," "Because of You," "Cold, Cold Heart," "Blue Velvet," and "Rags to Riches." The 1962 release of "I Left My Heart in San Francisco" brought Mr. Bennett international stature. He has been touring this fall in support of *Steppin' Out* and has been working on his autobiography in collaboration with his longtime pianist, Ralph Sharon. Next year brings an Anthony Benedetto art exhibition at the Smithsonian and a complete retrospective of his paintings at the Butler Museum in Youngstown, Ohio. Tony Bennett has appeared with John Williams and the Boston Pops Orchestra on several occasions, most recently in 1991, when he performed with Michel Legrand in a program taped for *Evening at Pops*.

RONALD KNUDSEN

A Boston Symphony Orchestra violinist since 1965, Ronald Knudsen has been music director and conductor of the Newton Symphony Orchestra since 1982; prior to that he was the Newton Symphony's concertmaster and associate conductor for three seasons. From 1970 until 1988 he was active with the Brockton Symphony Orchestra, first as concertmaster and associate conductor, and from 1983 to 1988 as music director/ conductor. Before coming to Boston, Mr. Knudsen was a member of the Baltimore and Detroit symphony orchestras. He received his early musical training at the MacPhail School of Music in Minneapolis. From 1952 to 1959 he studied at the Peabody Conservatory of Music in Baltimore, where his violin teacher was William Kroll. While a student at Peabody, he also taught in the Preparatory Department. In 1958 he was a fellowship student at the Tanglewood Music Center, where he was concertmaster and soloist

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JANUARY 16, 1994

RAVEL Sonata for Violin and Cello
KIRCHNER "Music for Twelve"
FAURÉ Quartet No. 2 in G minor for
piano and strings, Op. 45

MARCH 27, 1994

POULENC Trio for Oboe, Bassoon, and Piano
PISTON Quintet for Piano and Strings
BRAHMS Quartet in G minor for piano
and strings, Op. 25

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PROGRAM SUBJECT TO CHANGE.

with the TMC Orchestra. Mr. Knudsen has been heard frequently as soloist and in chamber music recitals. He has been soloist with the Boston Pops Orchestra, the Newton Symphony, and the symphony orchestras of Brockton, Wellesley, and Worcester. For ten years he performed with the new music ensemble Collage, of which he was the original violinist. Mr. Knudsen was a founder in 1970 of the Curtisville Consortium, which gives chamber concerts each summer in Stockbridge, Massachusetts; he is currently music director of that ensemble. He is a former faculty member of the Boston University Tanglewood Institute and the All Newton Music School. During the 127th Worcester Music Festival he conducted the Worcester Symphony Orchestra with guest soloists Rudolf Nureyev and members of the Paris Opera ballet corps. In June 1990 he made his conducting debut with the Boston Pops Esplanade Orchestra with concerts featuring his son, BSO cellist Sato Knudsen, as soloist. His most recent guest conducting appearances with the BPEO were in May 1993.

BELLS OF BOSTON

The “Bells of Boston” is a twenty-four-member handbell ensemble that tours the city during the holiday season. Their home base is at the Bell Tower Stage at Faneuil Hall Marketplace, where they give twenty-seven performances throughout the holidays. The ensemble consists of eighteen handbell ringers and a six-member chorus. Most of the bell ringers are students at Berklee College, Boston Conservatory, and New England Conservatory. Irwin Gelber, “Bells of Boston” conductor for four years, is director of special programs at Boston Conservatory. The musicians perform using the extended arm technique, in which they “flick” the wrist to produce a controlled, accurate tone from each bell.

KATHIE LEE GIFFORD

Co-host of the popular television talk show *Live with Regis & Kathie Lee*, Kathie Lee Gifford began performing at an early age, and, at the age of seventeen, won Maryland’s Junior Miss title, then the national competition’s Kraft Hostess Award, which included the opportunity to do a paid commercial. She studied communications, drama, and the arts in college before heading to Los Angeles at twenty. There she worked regularly on *Days of Our Lives*, continued making commercials, and appeared in numerous pilots for network shows. In 1977, Kathie Lee Gifford became the featured singer on *Name That Tune*, and later a co-star on *Hee Haw Honeys*. Following an appearance as guest host on *A.M. Los Angeles*, Ms. Gifford was offered a job on *Good Morning, America*. Soon she was substituting for Joan Lunden and serving as special correspondent covering human interest stories. Three years later, she added another job to her schedule, that of co-host with Regis Philbin of *The Morning Show*. After a year she chose to give up *Good Morning, America* for the permanent spot on *The Morning Show*. When the show made its syndicated debut in 1988, its name was changed to *Live with Regis & Kathie Lee* to reflect the growing popularity of the co-hosts. In the past four years, Ms. Gifford and Mr. Philbin have combined their talents into a nightclub act, which has been enormously popular. Ms. Gifford also performs a solo act and set a new house record for her two-week engagement in 1991 at New York’s Rainbow and Stars. She has recorded for Warner Bros. a solo album of “standards” entitled *Sentimental* and an album of Christmas favorites. With her husband, Frank Gifford, Kathie Lee devotes a great deal of time to such charities as Multiple Sclerosis, Special Olympics, and Variety Club International’s “The Children’s Charity.” She has also written a best-selling book entitled *I Can’t Believe I Said That*.



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ROBERT BERNHARDT

Newly appointed music director of the Chattanooga Symphony and Opera Association, Robert Bernhardt is also music director of the Tucson Symphony Orchestra and principal conductor of the Kentucky Opera. As former associate conductor of the Louisville Orchestra and the former music director of the Amarillo (Texas) Symphony, Mr. Bernhardt has earned critical praise. He is making his third Boston Pops appearance since his debut in June 1992. The current season also includes return engagements with the Pittsburgh Symphony and the Rochester Philharmonic. Other recent guest conducting appearances include the Phoenix Symphony, Seattle Symphony, Santa Barbara Symphony, and the chamber orchestras of Los Angeles and Denver. At Carnegie Hall he led three P.D.Q. Bach concerts with Peter Schickele. Mr. Bernhardt maintains his association with the Louisville Orchestra and has won recognition for his subscription, pops, and educational performances with that ensemble. Also active in the world of opera, Robert Bernhardt gained international notice with his first opera assignment, Britten's *Turn of the Screw*. With the Kentucky Opera he has led *The Magic Flute*, *The Barber of Seville*, Britten's *Albert Herring* and *A Midsummer's Night Dream*, Purcell's *Dido and Aeneas*, and a Gilbert and Sullivan opera festival. Last season he made his guest conducting debut with the Nashville Opera in *Rigoletto*. In recent seasons Mr. Bernhardt has also appeared as guest conductor with the Chattanooga Opera and Birmingham Civic Opera.

Born in Rochester, New York, Robert Bernhardt holds a master's degree from the University of Southern California School of Music, where he studied with Daniel Lewis. He is also a Phi Beta Kappa, *summa cum laude* graduate of Union College in Schenectady, New York, where he was an Academic All-American baseball player.



MARY ANN BOZZUTI

In recent months the talents of soprano Mary Ann Bozzuti have been featured in a variety of operatic and concert settings throughout New England. A Metropolitan Opera National Council Regional Finalist, Ms. Bozzuti attended the Boston University Graduate School for the Arts, where she studied with Phyllis Curtin. With the Opera Institute of Boston University she appeared in a number of major roles, among them Rosalinde in *Die Fledermaus*, Fiordiligi in *Così fan tutte*, Miss Jessel in *Turn of the Screw*, Zerlina in *Don Giovanni*, and Constance Fletcher in *The Mother of Us All*. In 1990 Ms. Bozzuti created the role of The Soprano in the world premiere of Gerald Busby's *Orpheus in Love*, which she performed in Boston, New York, and Moscow. She subsequently sang at the Moscow State Conservatory as part of the Opera Company of Boston's "Making Music Together" Festival.

In 1990 and 1991 Ms. Bozzuti was a Vocal Fellow at the Tanglewood Music Center, where she sang the role of the Marschallin in *Der Rosenkavalier* under the direction of Gustav Meier with the TMC Orchestra. In 1991 at Tanglewood, she was a member of the solo quartet for the BSO's performance of Mozart's *Idomeneo* under Seiji Ozawa. In the spring of 1991, Mary Ann Bozzuti made an unexpected and acclaimed debut with Opera Theatre of Saint Louis, when, on some twenty minutes notice, she stood in for an ailing colleague in the role of Tatiana in Colin Graham's production of *Eugene Onegin*. Mary Ann Bozzuti is a recent recipient of the Esther B. and Samuel S. Kahn Career Entry Award from Boston University, the Barbara and Stanley Richman Memorial Award from Opera Theatre of Saint Louis, and the 1991 C.D. Jackson Award from the Tanglewood Music Center. In recent seasons, she has made concert debuts with the Florida Orchestra, the New World Consort, the Greater Boston Youth Symphony Orchestra, and the Boston Pops Orchestra under John Williams. Ms. Bozzuti returned to Opera Theatre of Saint Louis for its 1992 season to appear in the American premiere of Judith Weir's *The Vanishing Bridegroom*. Following the season she was awarded a career development grant from the Richard Gaddes Fund for Young Singers.

WE WISH YOU A MERRY CHRISTMAS SING-ALONG

JOY TO THE WORLD

Joy to the world!
the Lord is come;
Let earth receive her King;
Let ev'ry Heart
prepare Him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven and nature sing.

(Orchestral interlude: 2 bars)

He rules the world
with truth and grace,
And makes the nations prove
The glories of
His righteousness,
And wonders of His love,
And wonders of His love,
And wonders, and wonders
of His love.

IT CAME UPON A MIDNIGHT CLEAR

It came upon a midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:
"Peace on the earth, good-will to men,
From Heaven's all gracious King."
The world in solemn stillness lay
To hear the angels sing.

OH! CHRISTMAS TREE

Oh Christmas tree, Oh Christmas tree,
How lovely are thy branches;
Oh Christmas tree, Oh Christmas tree,
How lovely are thy branches.
Not only green when summer's here,
but in the coldest time of year:
Oh Christmas tree, Oh Christmas tree,
You are by all beloved.

AWAY IN A MANGER

Away in a manger,
no crib for a bed,
The little Lord Jesus
laid down His sweet head;
The stars in the bright sky
looked down where He lay,
The little Lord Jesus
a-sleep on the hay.

JINGLE BELLS

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!
Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!
A day or two ago
I thought I'd take a ride
And soon my dearest love
was seated by my side:
The horse was lean and lank,
Misfortune seemed his lot,
He got into a drifted bank
and we all got up-sot! Oh!
Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!
Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
and a happy new year!
We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
and a happy new year!
Good tidings to you wherever you are,
Good tidings for Christmas
and a happy new year!
We Wish You a Merry Christmas,
We Wish You a Merry Christmas,
WE WISH YOU A MERRY CHRISTMAS:
AND A HAPPY NEW YEAR!



THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday evening, December 16, at 7:30

NORTHWEST AIRLINES HOLIDAY POPS SERIES

A Christmas Festival arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry,
Gentlemen—Good King Wenceslas—Hark! The Herald Angels Sing—
The First Noël—Silent Night—Jingle Bells—O Come All Ye Faithful

Shepherd's Farewell, from *L'Enfance du Christ* Berlioz

Suite from *The Nutcracker* Tchaikovsky
March—Dance of the Sugarplum Fairy—Trepak—
Waltz of the Flowers

INTERMISSION

Exsultate Justi, from *Empire of the Sun* Williams

Angels We Have Heard on High (sung in French) arr. Davison
BOSTON BOY CHOIR, John Dunn, music director

A Visit from St. Nicholas (*'Twas the Night Before Christmas*) arr. Reisman
Story by Clement C. Moore
PAULA POUNDSTONE, narrator

White Christmas Berlin-Mason/Courage

Selections from *Home Alone* Williams
Somewhere in My Memory—Merry Christmas, Merry Christmas

INTERMISSION

Sleigh Ride Anderson

Presenting
TONY BENNETT
with

The Ralph Sharon Trio
Ralph Sharon, piano • Doug Richeson, bass • Clayton Cameron, drums

My Favorite Things Rodgers/Hammerstein-Farnon
The Christmas Song Tormé/Wells-Farnon
I'll Be Home for Christmas Kent/Gannon/Ram-Farnon
Santa Claus Is Coming to Town Coots-Farnon

We Wish You a Merry Christmas Sing-Along arr. Hayman
Joy to the World—It Came Upon a Midnight Clear—
Oh! Christmas Tree—Away in a Manger—Jingle Bells—
We Wish You a Merry Christmas

This performance is being taped by WCVB-TV Channel 5 for broadcast on Sunday, December 19, on the Arts & Entertainment Cable Network and on WCVB-TV at 9 p.m., with hosts Mary Richardson and Jack Perkins.

For notes on the program, please see page 20.

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Massachusetts

Accommodations courtesy of The Four Seasons

Baldwin Piano

THE BOSTON POPS ORCHESTRA
THE BOSTON POPS ESPLANADE ORCHESTRA*
JOHN WILLIAMS, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday evening, December 17, at 7:30*
Saturday morning, December 18, at 11*
Saturday afternoon, December 18, at 3*
Sunday evening, December 19, at 7:30*
Thursday evening, December 23, at 7:30
Sunday evening, December 26, at 7:30*

RONALD FELDMAN conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Polonaise from <i>Christmas Eve</i>	Rimsky-Korsakov
Prelude to <i>Hansel and Gretel</i>	Humperdinck
Selections from <i>Home Alone</i>	Williams
Star of Bethlehem—Holiday Flight— Merry Christmas, Merry Christmas	
<i>Holiday Bonbons from Vienna</i>	
Voices of Spring Waltz	Strauss
Pizzicato Polka	Strauss
On the Beautiful Blue Danube, Op. 314	Strauss

INTERMISSION

A Christmas Festival	arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—Good King Wenceslas—Hark! The Herald Angels Sing— The First Noël—Silent Night—Jingle Bells—O Come All Ye Faithful	
Parade of the Wooden Soldiers, from <i>Chauve Souris</i>	Jessel-Gould
Sleigh Ride	Anderson
White Christmas	Berlin-Mason/Courage
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let it Snow, Let It Snow, Let It Snow— The Christmas Song—Winter Wonderland—Jingle Bells	
<i>For sing-along lyrics, please see page 16.</i>	

For notes on the program, please see page 20.

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Massachusetts

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday evening, December 18, at 7:30

JOHN WILLIAMS conducting

Sunday afternoon, December 19, at 3

RONALD KNUDSEN conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

A Christmas Overture	P. Williams
BELLS OF BOSTON, Irwin Gelber, conductor (December 18 only)	
Polonaise from <i>Christmas Eve</i>	Rimsky-Korsakov
Hallelujah Chorus, from <i>Messiah</i>	Handel-Mozart
Jesu, Joy of Man's Desiring	Bach
<i>The Skaters Waltz</i>	Waldteufel
Troika from <i>Lt. Kije</i>	Prokofiev
A Christmas Greeting (The Carols of Alfred Burt)	arr. Courage
Come, Dear Children—All on a Christmas Morning— Christ in the Stranger's Guise—Caroling, Caroling— Some Children See Him—O, Harken Ye	

INTERMISSION

Exsultate Justi, from <i>Empire of the Sun</i>	Williams
Selections from <i>Home Alone</i>	Williams
Holiday Flight—Star of Bethlehem	
March of the Toys, from <i>Babes in Toyland</i>	Herbert
Sleigh Ride	Anderson
White Christmas	Berlin-Mason/Courage
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let it Snow, Let It Snow, Let It Snow— The Christmas Song—Winter Wonderland—Jingle Bells	
<i>For sing-along lyrics, please see page 16.</i>	

For notes on the program, please see page 20.

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Massachusetts

Baldwin Piano

A MERRY LITTLE SING-ALONG

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose,
And if you ever saw it,
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."

Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history."



HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas, make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together, if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful.
And since we've no place to go,
Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low,
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And, my dear, we're still good-bye-ing,
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG

Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright,
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way,
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin?
In the lane, snow is glist'nin',
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird.
He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!"
But you can do the job when you're in town"—

Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

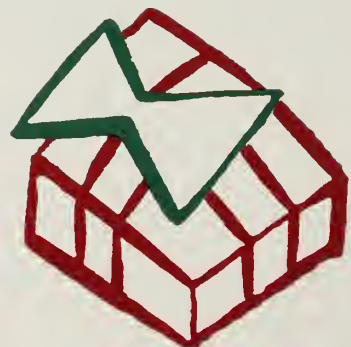
JINGLE BELLS

Words and music by J.S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way;
Bells on bob'tail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night.—Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh—eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.

Oh what fun it is to ride
In a one—horse—o—pen sleigh!



THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Monday evening, December 20, at 7:30

NORTHWEST AIRLINES HOLIDAY POPS SERIES

A Christmas Overture	P. Williams
BELLS OF BOSTON, Irwin Gelber, conductor	
Hallelujah Chorus, from <i>Messiah</i>	Handel-Mozart
Jesu, Joy of Man's Desiring	Bach
<i>The Skaters Waltz</i>	Waldteufel
A Christmas Greeting (The Carols of Alfred Burt)	arr. Courage
Come, Dear Children—All on a Christmas Morning—	
Christ in the Stranger's Guise—Caroling, Caroling—	
Some Children See Him—O, Harken Ye	

INTERMISSION

Sleigh Ride	Anderson
Presenting KATHIE LEE GIFFORD	
It's Beginning to Look a Lot Like Christmas	Willson
Have Yourself a Merry Little Christmas	Martin/Blane
Winter Wonderland	Bernard/Smith
The Christmas Song	Tormé/Wells

INTERMISSION

Selections from <i>Home Alone</i>	Williams
Holiday Flight—Star of Bethlehem	
White Christmas	Berlin-Mason/Courage
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry	
Little Christmas—Let It Snow, Let It Snow, Let It Snow—	
The Christmas Song—Winter Wonderland—Jingle Bells	

This performance is being taped by WCVB-TV Channel 5 for future broadcast on WCVB-TV and on the Arts & Entertainment Cable Network, with hosts Mary Richardson and Jack Perkins.

For notes on the program, please see page 20.

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Massachusetts

Accommodations courtesy of The Four Seasons

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday evening, December 21, at 7:30
Wednesday evening, December 22, at 7:30

ROBERT BERNHARDT conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Deck the Halls	arr. Bass
Jesu, Joy of Man's Desiring	Bach
Sleigh Ride	Anderson
Evening Prayer and Dream Pantomime, from <i>Hansel and Gretel</i>	Humperdinck
Alleluia from <i>Exsultate, jubilate</i> , K.158a	Mozart
O Holy Night MARY ANN BOZZUTI, soprano	Adam-Courage
The Many Moods of Christmas, Suite 3	Shaw-Bennett
What Child Is This—Hark! The Herald Angels Sing—Bring a Torch, Jeannette, Isabella— Angels We Have Heard on High	

INTERMISSION

Merry Christmas, Merry Christmas, from <i>Home Alone 2</i>	Williams
Suite from <i>The Nutcracker</i> Trepak—Dance of the Sugarplum Fairy—Waltz of the Flowers	Tchaikovsky
Bell Carols	arr. Bass
Gesu bambino Ms. BOZZUTI	Yon/Martens
We Wish You a Merry Christmas Sing-Along Joy to the World—It Came Upon a Midnight Clear— Oh! Christmas Tree—Away in a Manger—Jingle Bells— We Wish You a Merry Christmas <i>For sing-along lyrics, please see page 12.</i>	arr. Hayman

For notes on the program, please see page 20.

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Massachusetts

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

THE BOSTON POPS ORCHESTRA
THE BOSTON POPS ESPLANADE ORCHESTRA*

JOHN WILLIAMS, Conductor

Wednesday afternoon, December 22, at 3
Thursday afternoon, December 23, at 3
Friday, December 24, at noon*
Sunday afternoon, December 26, at 3*
Monday evening, December 27, at 7:30*
Wednesday evening, December 29, at 7:30*

HARRY ELLIS DICKSON conducting

Tuesday evening, December 28, at 7:30*

RONALD KNUDSEN conducting

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

NORTHWEST AIRLINES HOLIDAY POPS SERIES

March of the Toys, from <i>Babes in Toyland</i>	Herbert
Hallelujah Chorus, from <i>Messiah</i>	Handel-Mozart
Suite from <i>The Nutcracker</i>	Tchaikovsky
March—Dance of the Sugarplum Fairy— Trepak—Waltz of the Flowers	
<i>The Skaters Waltz</i>	Waldteufel
Jesu, Joy of Man's Desiring	Bach
A Christmas Festival	arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry. Gentlemen—Good King Wenceslas—Hark! The Herald Angels Sing— The First Noël—Silent Night—Jingle Bells—O Come All Ye Faithful	

INTERMISSION

Sleigh Ride	Anderson
Selections from <i>Home Alone</i>	Williams
Star of Bethlehem—Holiday Flight— Merry Christmas, Merry Christmas	
Parade of the Wooden Soldiers, from <i>Chauve Souris</i>	Jessel-Gould
Snow, Snow, Beautiful Snow	Feller-Simeone
White Christmas	Berlin-Mason/Courage
We Wish You a Merry Christmas Sing-Along	arr. Hayman
Joy to the World—It Came Upon a Midnight Clear— Oh! Christmas Tree—Away in a Manger—Jingle Bells— We Wish You a Merry Christmas	
<i>For sing-along lyrics, please see page 12.</i>	

For notes on the program, please see page 20.

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Massachusetts

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

NOTES ON THE PROGRAMS

The 1993 Christmas Pops programs include selections with a Christmas or winter theme by composers past and present. Here are notes on some of the different pieces to be heard this holiday season.

The familiar "Shepherd's Farewell to the Holy Family" is the best-known part of the Christmas oratorio *L'Enfance du Christ* ("The Infant Christ") by Hector Berlioz (1803-69)—and the first part to be composed. In fact, Berlioz invented the music to pass the time at a dull party. The music struck him as having a "primitive, pastoral mysticism," so he also invented an occasion for it: he imagined that it was the music sung by the shepherds bidding farewell to the Holy Family as they left Bethlehem for their flight to Egypt. Having written the words, too, he decided as a joke to pass it off as a rediscovered work by a little-known seventeenth-century composer. Many anti-Berlioz critics were taken in, praising the "superior" work of the older composer to that of Berlioz himself. Later, Berlioz little by little added sections dealing with other aspects of the Christmas story until he had finally produced a full-length oratorio.

Film music is represented in these Christmas programs with two very recent works and one from sixty years ago. The selections from *Home Alone* and *Home Alone 2* draw upon the score by John Williams (b. 1932) for the hit films, which, in addition to energetic slapstick, evoke the longing for family togetherness at Christmas time. "Exsultate justi" is from Steven Spielberg's film *Empire of the Sun*, based on J.G. Ballard's lightly fictionalized account of his boyhood experiences in Shanghai and in a Japanese prison camp during World War II. In writing music for the film version of the novel, John Williams created music for the "normal" times before the Japanese attack, as well as the period of wartime internment. "Exsultate justi" is a vivid and joyous choral work heard in part during a scene in an English church in Shanghai. Russian composer Sergei Prokofiev (1891-1953) composed the music for the 1933 film *Lieutenant Kije*, a satiric comedy set in the court of Tsar Paul I. One of the most popular segments of the score is a musical depiction of a ride in a troika, a sleigh drawn by three horses.

Operas and ballets often have a Christmas theme. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after Peter Ilyich Tchaikovsky (1840-93) composed it. Nikolai Rimsky-Korsakov (1844-1908) is best known outside of Russia as a composer of purely orchestral music, but he also wrote a dozen



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operas, and these contain many wonderful orchestral interludes as well. *Christmas Eve*, composed in 1894-95, tells of wondrous and miraculous events that take place on the blessed night. The polonaise is one of the most familiar parts of the score. The German composer Engelbert Humperdinck (1854-1921) was an ardent devotee of Wagner's music, and assisted him in preparations for the world premiere of *Parsifal*. Humperdinck went on to write operas himself, of which the most successful, by any measure, was based on the familiar fairy tale recounted by the Brothers Grimm of *Hansel and Gretel*. The opera combined fantasy and tunefulness with Wagnerian symphonic elaboration—an unlikely combination, but one that worked in this piece.

A popular element in many Christmas stories is that of toys coming to life, as they do in *The Nutcracker*. Early in this century, families went to see the Christmas show of America's greatest operetta composer, Victor Herbert (1859-1924), whose *Babes in Toyland* (1904) featured a wonderful march in which toy soldiers came to life and paraded, with stiff-legged gait, across the stage. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942), a German composer of operettas and light music, evokes the same charming image.

The best-known "Hallelujah" chorus ever written comes from *Messiah* of George Frideric Handel (1685-1759); oddly enough, the work, composed in 1741, took some years to achieve popularity in London. This chorus, however, with its flexible yet resilient alternation of long melodic phrases and short outbursts of "Hallelujah!", became one of the most frequently performed choral compositions in the world. Handel's oratorios were famous in England but largely unknown on the Continent until a musical diplomat, Baron Gottfried van Swieten, brought them back to Vienna and began arranging for performances there in the 1780s. He asked Mozart to arrange the orchestra part for modern use, since the Baroque continuo was no longer practiced. Mozart arranged several Handel oratorios for those revivals, enriching them with wonderful wind parts not in the original. It is Mozart's version that will be heard at these performances.

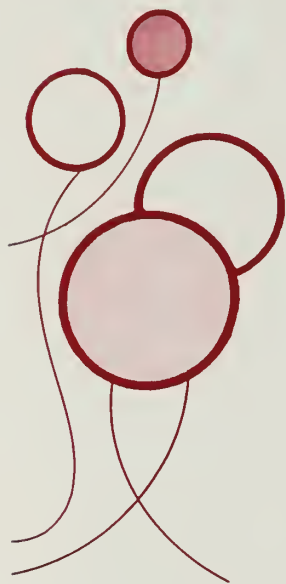
The brilliant whirling of a grand waltz conjures up the festivity of Christmas. Johann Strauss the Younger (1825-99) wrote hundreds of waltzes, none of which is more beloved than "The Beautiful Blue Danube," Opus 314, composed in 1867. Emil Waldteufel (1837-1915) was the French equivalent of Strauss, composing elegant and charming waltzes of which *Les Patineurs* ("The Skaters") of 1882 is by far the most famous.

For the last decade the touching carols of Alfred Burt (d. 1954) have become a Christmas tradition at Boston Pops concerts. Before inoperable lung cancer cut short his life while he was in his early thirties, Burt was active as an arranger and performer for radio and television in southern California. For some years his father, the Reverend Bates G. Burt, had composed a new Christmas carol every year and distributed it to his friends as a Christmas card. Eventually Alfred began writing the music for lyrics provided by his father. The carols were frequently sung at Christmas parties around Hollywood (John Williams recalls that singing these songs was often the highlight of the party). Shortly after Burt's death, they were published by Shawnee Press, Inc., and have grown steadily in popularity. One reason for this is that they deal with the sacred side of Christmas rather than the secular elements—shopping, toys, Santa Claus, stockings, and reindeer—that fill most modern Christmas songs.

—Steven Ledbetter



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Contribute \$150 and, in addition, receive special recognition in the 1995 Boston Pops program book.

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For further information, contact Daniel P. Breen,
Director of the Boston Pops Fund, at (617) 638-9251.

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SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION—call (617) 266-1492. For program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOX OFFICE is open from 10 a.m. to 6 p.m., Monday through Saturday, and through intermission on concert nights; on Sunday, the box office opens at 1 p.m. American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of \$2.25 for each ticket ordered by phone.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NO LONGER PERMITTED in any part of Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

WE WISH TO GIVE SPECIAL THANKS to the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency, for their support of the Boston Symphony Orchestra and the Boston Pops.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance. A selection of Symphony Shop merchandise is also available outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

The BSO and the Boston Symphony Association of Volunteers thank the BSAV Flower/Decorating Committee for the holiday decorations in the Beranek Room and in the corridors, offices, and lounges of Symphony Hall, and acknowledge the generous support of Mahoney's Rocky Ledge Farm and Nursery, Winchester.

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A Company

Christmas



at

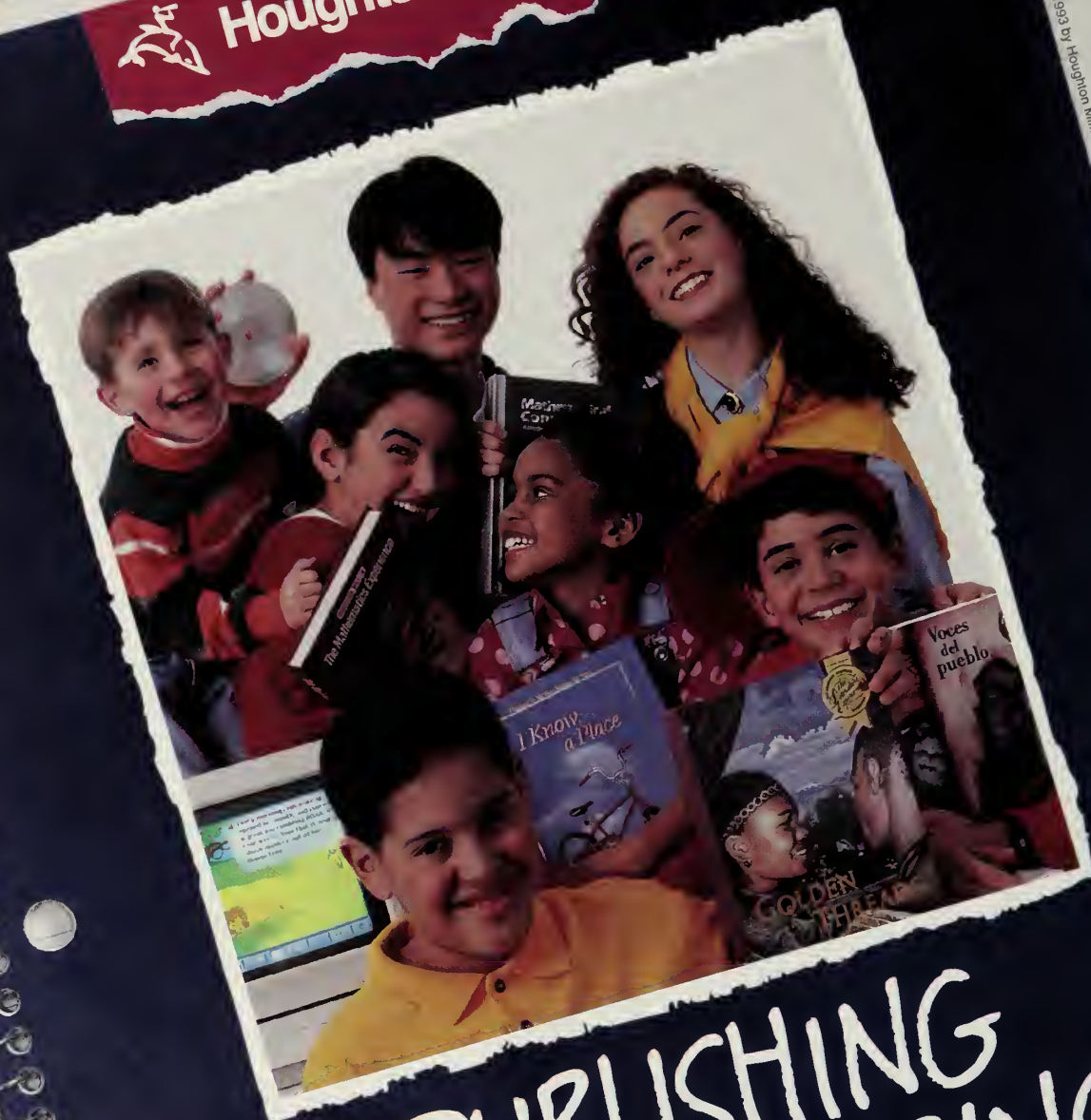
Pops

December 15, 1993



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Greetings

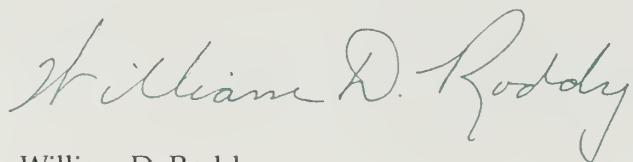
Holiday greetings and welcome to the tenth annual "A Company Christmas at Pops!" We are delighted to have you as our guests this evening.

Building upon the success of "Presidents at Pops," "A Company Christmas at Pops" was created in 1984 to address the growing demand for Holiday Pops tickets and to provide companies with the opportunity to entertain valued clients, friends, and employees with a specially-tailored Holiday Pops performance.

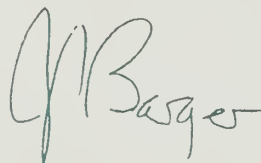
Celebrating its tenth year, "A Company Christmas at Pops" has firmly established itself as a favorite holiday event and, for the first time, has raised more than a half-million dollars for the Boston Symphony Orchestra! It is amazing what the corporate community is able to accomplish when it comes together as you have this evening. Your support ensures that the BSO can continue its widely-admired activities in performance, professional training, and music education, which set the standard for others to follow.

We have the added bonus this evening of John Williams' return to the podium to conduct the Boston Pops Esplanade Orchestra in a delightful performance of traditional favorites plus, of course, some fun surprises! So, sit back, relax, and enjoy a holiday feast as we put on a show guaranteed to lift you into the spirit of the season!

Thank you for your enthusiastic support of "A Company Christmas at Pops" 1993!



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The Boston Symphony Orchestra is proud to salute the following companies who have sponsored "A Company Christmas at Pops" since its inception in 1984. We thank them for their enthusiastic and generous support throughout the years which has led the way for others to follow.

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Business Leadership Association

A VITAL PARTNERSHIP:

For more than a century, the Boston Symphony Orchestra has served as a flagship of musical activity in Boston and throughout the world. As the largest orchestral organization in the world, the BSO extends its reach to diverse audiences well beyond Symphony Hall and touches the lives of more than one million people each year through its touring, recordings, and radio and television broadcasts.

However, the price to achieve and sustain the artistic aspirations of the BSO is extremely high: despite performing to capacity audiences around the world, the BSO begins each year with an operating shortfall of nearly \$13 million towards a budget of \$40 million. Thirteen years ago, a group of New England business leaders formed the Business Leadership Association (BLA), with the hope of building a strong coalition of corporate support for the Orchestra.

Today, this vital partnership contributes more than \$2 million to the Orchestra's fixed operating costs annually and has been instrumental in enabling the Orchestra to attract the world's finest musicians, maintain Symphony Hall, and to broaden its outreach to the Boston community through diverse educational programs and free Esplanade concerts. The dynamic and loyal support of the Business Leadership Association enables the corporate community to play a strong leadership role in ensuring that the rich legacy of the BSO can continue for generations to come.

MEMBERSHIP PROGRAMS:

Your company can become a member of the Business Leadership Association with a minimum gift of \$1,500 in support of one or more of the following programs:

- Give to the BOSTON SYMPHONY BUSINESS FUND and help provide essential operating support which directly impacts the BSO's ability to continue its Youth Concerts, community outreach, and education programs, reaching more than 370,000 people annually.

Six choice tables make up the CORPORATE CORNER AT POPS and are reserved exclusively for BSO Business Fund donors of \$1,500 or more. These tables are available at selected Pops concerts and are sold at full price with the following exceptions:

1. A gift of \$2,500 to the BSO Business Fund entitles the donor to one table free of charge.
2. A gift of \$5,000 to the BSO Business Fund entitles the donor to two tables free of charge.

Ticket requests should be made at least two weeks prior to the concert of your choice to assure the availability of tickets.

- JOIN IN THE FUN AT "PRESIDENTS AT POPS", JUNE 1, 1994!

Inaugurated in 1982, "Presidents at Pops" raises more money for the BSO than any other single event. Representatives from more than 100 companies and their guests will gather for this gala event, highlighted by a Boston Pops concert. This exclusive benefit performance is especially designed to entertain and salute companies who support the BSO through their sponsorship of this event. Sponsorship packages are available for \$7,000 and include 20 tickets to the concert gala complete with cocktails and a buffet dinner, and an invitation for two to the exclusive black-tie Leadership Dinner in September.

- CELEBRATE THE HOLIDAY SEASON AT "A COMPANY CHRISTMAS AT POPS"!

A popular tradition in the Boston area, this unique and festive event is held exclusively for business leaders and their guests. More than 100 sponsoring companies entertain employees and guests at this special holiday performance by the Boston Pops Orchestra. In keeping with the spirit of the season, 200 children from Boston's under-served communities are invited as guests for this memorable evening, which includes a surprise visit from Santa. Companies may purchase a sponsorship package for \$4,000 which includes 16 tickets, cocktails, and a catered picnic supper.

- \$25,000 CONCERT SPONSORSHIP:

A combined or single gift of \$25,000 to any one of the three corporate programs entitles a company to the special privilege of sponsoring a concert of its choice (based on availability), including: Twenty complimentary tickets; recognition on the concert program page and in all press releases and media advertising; full page ad opposite the program page; private reception room privileges; special program book recognition as a corporate sponsor throughout the BSO and Pops season; and all the benefits of membership in the Business Leadership Association.

1994 LEADERSHIP DINNER:

Each September, the BSO hosts an elegant evening of music, fine dining and dancing to honor the senior executive of the BSO's leading corporate contributors. These contributors include "Presidents at Pops" and "A Company Christmas at Pops" sponsors of \$4,000 or more and Business Fund donors of \$5,000 or more. Symphony Hall is transformed into a magical place for this special event, which is considered by many to be one of New England's most prestigious gatherings of CEOs and their spouses.



BENEFITS OF MEMBERSHIP:

A contribution of \$1,500 or more to the Business Fund, "Presidents at Pops", or "A Company Christmas at Pops" entitles your company to the following benefits:

PROGRAM RECOGNITION: Your company and senior executive will receive a complimentary listing in the BSO and Pops program books throughout the season, reaching a distinguished audience of more than 500,000 concertgoers.

TICKET ASSISTANCE: You may obtain concert tickets on short notice, depending upon availability, by calling the Corporate Development Office at (617) 638-9270.

ADVANCE TICKET RESERVATIONS: You will receive advance ticket order forms to purchase tickets for the sell-out Holiday Pops and Tanglewood concerts before they become available to the public.

BERANEK ROOM PRIVILEGES: You will receive the privileged use of the Beranek Room, a private patron's lounge that offers an elegant setting for socializing with friends and associates before concerts and during intermission.

To find out more about how your company might benefit from membership in the BLA, contact Marie Pettibone, Director of Corporate Development, at (617) 638-9278.



Santa's "CEOs" (Chief Entertainment Officers): Joseph McNay, Essex Investment Management Company; Edith Lac. Dabney, Woodstock Corporation; Alfred Zeien, The Gillette Company; Francis Doyle, Coopers & Lybrand; William Roddy, Neiman Marcus; Michel Ohayon, Jones & Vining; Arthur Halleran, First Winthrop; and Richard Egan, EMC Corporation.

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Children's Program 1993

The "A COMPANY CHRISTMAS AT POPS" Committee welcomes children from

*Boston Community Services, Roslindale
Ebenezer Baptist Church, South End
Metropolitan Baptist Church, Dorchester
Mission Church Grammar School, Roxbury
Our Lady of Lourdes School, Jamaica Plain
St. Angela's School, Mattapan
St. Ann's School, Somerville
St. Matthew's Catholic Elementary School, Dorchester
William Monroe Trotter Elementary School, Roxbury*

as our very special guests this evening

We also wish to express our deepest gratitude to the following
for their generous contributions to the Children's Program



and

A Steak in the Neighborhood
for providing the children's dinners

and

EdsWest Signature Sportswear
for providing the children's baseball hats

and

The TJX Companies, Inc.
for donating gift certificates to the children.





We would like to thank the following individuals and corporations
who have so generously contributed to the Children's Program by sponsoring
one of the two hundred children attending this evening's
"A Company Christmas at Pops."

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Boston Community Services

Boston Community Services is a behavioral health center that provides a full spectrum of specialized clinical and residential services at a variety of community sites in Roslindale, Hyde Park, West Roxbury, Jamaica Plain, Dorchester and Roxbury. The agency is dedicated to providing high-quality evaluation and individualized treatment with the goal of encouraging stabilization and a return to optimal functioning. Whether helping an individual cope with a life-long mental illness, childhood stress and conflict, the devastating effects of psychological trauma, overcoming alcohol or drug addiction, or improving the quality of life for an individual with mental retardation, the primary aim at Boston Community Services is to help people to live better.

Ebenezer Baptist Church

Located in Boston's South End, historic Ebenezer Baptist Church has celebrated more than 120 years of worship. Offered to the children of this congregation and the surrounding community are Christian education classes, a children's choir, weekly tutorial classes, a summer vacation bible school, a music camp, Girl Scouting, a counseling and drug prevention program, and other special activities. One of the most important goals for the Ebenezer Church is to develop a solid youth resource center and after-school program.

Metropolitan Baptist Church

The Metropolitan Baptist Church of Boston was founded in the home of the late Deacon John and Luria Leverett, of Concord Square, Boston. The church moved to 777 Shawmut Avenue in 1935, and in 1973 moved to its current location on Norfolk Street in Boston. The main focus of the church continues to be the education and nurturing of young people; to that end, it sponsors outreach programs for the children and young adults of the community, and provides a strong foundation for its younger members.

Mission Church Grammar School

Mission Grammar School has been a vital institution in the Roxbury area for more than 100 years. The school is a constant witness to Catholicity on Mission Hill, and a principal mission of the school is to form future parish leaders who will keep alive Mission's traditions, spirit, and values. The atmosphere in the school encourages friendship and sociability, and the school community is rooted in many cultures. Students are aware of their cultural and ethnic backgrounds and have a sense of pride in their roots. The school's curriculum helps students to grow, and challenges them to strive for their personal best in all areas of learning.

Our Lady of Lourdes School

Our Lady of Lourdes School is a multi-racial, inner-city, Catholic elementary school in Jamaica Plain. The school is a multi-cultural school which strives to meet the special as well as academic needs of the students it serves. The dig-

nity and self-worth of each individual is stressed as the school endeavors to integrate learning with the experience of living a Christian faith. The school seeks to develop within its students the skills and knowledge necessary to become effective and contributing members of society by encouraging them to witness to the faith, to use their talents in service to others, and to become builders of a caring community.

St. Ann's School

St. Ann's parish school came into existence in 1914 and has educated thousands of students from the city of Somerville since that time. The school has adapted to the changing times by adding a library, a computer room, a science room, and a gymnasium. In 1993, St. Ann's has a stable school population, and a strong commitment from its pastor, teachers, parents, and parish, to continue to provide quality Catholic education in Somerville.

St. Angela's School


St. Angela's School is a Catholic elementary school in Mattapan, and the children who attend the school represent a diverse background of Haitian, Caribbean, and Afro-American heritages. The school's mission is to develop educational programs and experiences that recognize the uniqueness of each student and assist in his or her spiritual, intellectual, social, and physical development. St. Angela's strives for academic excellence according to the ability of each child through an integrated multi-cultural curriculum.

St. Matthew's School

St. Matthew's Catholic Elementary School is located in Dorchester and educates children from K1 to eighth grade. The school serves a culturally diverse group of students and concentrates on educating the whole child: physically, morally, academically, and spiritually. One of the school's major goals is to help its students appreciate the arts: music, art, dance, and theater.

William Monroe Trotter Elementary School

The Trotter School was founded in September, 1969 and began as one of the first magnet elementary schools in Boston. The school serves a diverse cross-section of students and seeks to infuse music into a multi-cultural curriculum to develop its students to their fullest potential. In addition to an instrumental program, the school boasts a chorus of more than 100 voices who have performed at Symphony Hall with John Williams. The Trotter School is one of the Boston Public Schools participating in the Boston Music Education Collaborative, a program which seeks to introduce music into the Boston Public Schools and which is jointly supported by the Boston Symphony, the New England Conservatory, the WGBH Educational Foundation, and the Boston Public Schools.



Acknowledgements

The "A Company Christmas at Pops" Committee wishes to express its sincere appreciation to the following for their generous contribution to this evening's holiday benefit performance.

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Menu

December 15, 1993

Smoked Duck Salad
Tossed with Cranberry Vinaigrette

Roast Tenderloin of Beef
with Maple Mustard Sauce on the Side

English Cheddar and Caramelized Onion Tart

Green Bean and Cherry Tomato Salad
with Mint Vinaigrette

Walnut and Date Whole Wheat Bread

Ginger Snap Cookie
Pear Chocolate Flan

*Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.*

*A trash bag has been provided for your convenience.
Please take your supper box home with you.*

Chanel No. 5 Perfume compliments of Neiman Marcus and Chanel.

*Dinner catered by Creative Gourmets, Inc.
Children's Dinner catered by Sheraton Boston Hotel & Towers*



About the Pops

A Brief History of the Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical – the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a cafe setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra, and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the “Promenade Concerts.” The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the “Pops.” Now being frequently performed was a recent patriotic work by America's “March King,” John Philip Sousa, which in later decades was to become a celebrated Pops signature piece – “The Stars and Stripes Forever.”

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to “go gold” by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops radio broadcasts have been heard nationally each week. Starting in 1969, the national public television program “Evening at Pops,” a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led Boston Pops concerts until John Williams was appointed Conductor in January 1980. Mr. Williams broadened the Boston Pops repertory, maintained the popularity of “Evening at Pops,” and led a series of best-selling recordings for Sony Classical and Philips Records.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on tours of Japan in 1990 and 1993. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series, and a New Year's Eve gala at Symphony Hall as well.



The Boston Pops Esplanade Orchestra

FIRST VIOLINS

Joseph Scheer
Michael Rosenbloom
John Williams
Maynard Goldman
Sandra Kott
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Colin Davis
Brynn Albanese
Stacey Alden
Robin Cook
Dorothy Han
Sarah Roth
Jennifer Elowitch

SECOND VIOLINS

Paul MacDowell
Susan Shipley
Pattison Story
Harris Shilakowsky
Kay Knudsen
Priscilla Hallberg
Rebecca Katsenes
Amy Maney
Dana Ianculovici
Etsuko Sakakeeny
Clayton Hoener
Julie Leven

VIOLAS

Kenneth Stalberg
Jean Haig
Susan Culp
Donna Jerome
David Feltner
Pam Geannelis
Mark Smith
Rafael Altino

CELLOS

David Finch
George Seaman
Andrew Mark
William Rounds
Joan Esch
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John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will become Boston Pops Laureate Conductor as of January 1994. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy films, including *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* His most recent film score was for Steven Spielberg's *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the theme for the 1988 Summer Olympics held in Seoul, Korea, and a clarinet concerto, which was performed at the 1991 Boston Pops concert at Tanglewood. Other recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America, the Dream Goes On*, *Swing, Swing, Swing*, *Bernstein by Boston*, *Pops in Love, By Request . . .*, an album of music by John Williams, Holst's *The Planets*, *Digital Jukebox*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe*, an album of favorite Russian music, and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, which includes "This Land Is Your Land," "Simple Gifts," and "Theme for Earth Day," a Christmas album entitled *Joy to the World, Unforgettable*, released last spring, and their newest recording, *Night and Day: Celebrate Sinatra*, which includes such Sinatra favorites as "Fly Me to the Moon," "The Summer Wind," and "New York, New York."

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on tours of Japan in 1990 and 1993. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from Berklee College of Music in Boston, Boston College, Boston University, the New England Conservatory of Music, Northeastern University, Oberlin College, Saint Anselm College, Tufts University, the University of Massachusetts at Boston, and the University of South Carolina at Columbia.

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Mr. John Williams

for the happiness you've brought
to the hearts of your audiences
through the years.

Your contribution to the Pops
will never be forgotten.

In return, we've made a gift to
the Boston Symphony Orchestra
in your name,
a small token of our appreciation
for the way you've enriched
all of our lives.



John Hancock
Financial Services



Tonight's Program



Program

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS, *Conductor*

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, *Conductor*

A COMPANY CHRISTMAS AT POPS
Wednesday evening, December 15, 1993, at 8:00

A Christmas Festival arr. Anderson
Joy to the World – Deck the Halls – God Rest Ye Merry, Gentlemen –
Good King Wenceslas – Hark! The Herald Angels Sing –
The First Noel – Silent Night – Jingle Bells – O Come All Ye Faithful

Shepherd's Farewell, from *L'Enfance du Christ* Berlioz

The Skaters Waltz Waldteufel

Angels We Have Heard on High arr. Harris

Three International Carols arr. Courage
Señora Dona Maria (Chilean) – O Holy Night (French) –
Go Tell It on the Mountain (American)
MARY ANN BOZZUTI, soprano

Excerpts from *Home Alone* Williams
Somewhere in My Memory – Merry Christmas, Merry Christmas

INTERMISSION

Exsultate justi, from *Empire of the Sun* Williams

Parade of the Wooden Soldiers, from *Chauve Souris* Jessel-Gould

A Visit from St. Nicholas (*'Twas the Night Before Christmas*) arr. Reisman
Words by Clement C. Moore
MIKE BARNICLE, narrator

Sleigh Ride Anderson


We Wish You a Merry Christmas Sing-Along arr. Hayman
Joy to the World – It Came Upon a Midnight Clear – Oh! Christmas Tree –
Away in a Manger – Jingle Bells – We Wish You a Merry Christmas
For sing-along lyrics, please see page 25.

For notes on the program, please see page 24.

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the Sea, Massachusetts

Accommodations courtesy of The Four Seasons.

Baldwin Piano



Mary Ann Bozzuti

In recent months, the talents of Mary Ann Bozzuti have been featured in a variety of operatic and concert settings throughout New England. A Metropolitan Opera National Council Regional Finalist, Ms. Bozzuti attended the Boston University Graduate School for the Arts, where she studied with Phyllis Curtin. With the Opera Institute of Boston University she appeared in a number of major roles, among them Rosalinde in *Die Fledermaus*, Fiordiligi in *Così fan tutte*, Miss Jessel in *Turn of the Screw*, Zerlina in *Don Giovanni*, and Constance Fletcher in *The Mother of Us All*. In 1990, Ms. Bozzuti created the role of The Soprano in the world premiere of Gerald Busby's *Orpheus in Love*, which she performed in Boston, New York, and Moscow. She subsequently sang at the Moscow State Conservatory as part of the Opera Company of Boston's "Making Music Together" Festival.

In 1990 and 1991, Ms. Bozzuti was a Vocal Fellow at the Tanglewood Music Center, where she sang the role of the Marschallin in *Der Rosenkavalier* under the direction of Gustav Meier with the TMC Orchestra. In 1991 at Tanglewood, she was a member of the solo quartet for the BSO's

performance of Mozart's *Idomeneo* under Seiji Ozawa. In the spring of 1991, Mary Ann Bozzuti made an unexpected debut with Opera Theatre of Saint Louis, when, on some twenty minutes notice, she stood in for an ailing colleague in the role of Tatiana in Colin Graham's production of *Eugene Onegin*. Mary Ann Bozzuti is a recent recipient of the Esther B. and Samuel S. Kahn Career Entry Award from Boston University, the Barbara and Stanley Richman Memorial Award from Opera Theatre of Saint Louis, and the 1991 C.D. Jackson Award from the Tanglewood Music Center. In recent seasons, she has made concert debuts with the Florida Orchestra, the New World Consort, the Greater Boston Youth Symphony Orchestra, and the Boston Pops Orchestra under John Williams. Ms. Bozzuti returned to Opera Theatre of Saint Louis for its 1992 season to appear in the American premiere of Judith Weir's *The Vanishing Bridegroom*. Following the season, she was awarded a career development grant from the Richard Gaddes Fund for Young Singers.

Tanglewood Festival Chorus



John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony

Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc also include Tchaikovsky's *Pique Dame*, on RCA Victor Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Beethoven's Choral Fantasy with Rudolf Serkin, on Telarc; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. The chorus may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra, as well as on the new Boston Pops Christmas album, *Joy to the World*, on Sony Classical.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International to include three pieces written specifically for the Chorale – Bright Sheng's *Two Folksongs from Chinghai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings* – as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Notes on the Program

Framed by medleys of traditional Christmas carols, the 1993 "A Company Christmas at Pops" program includes selections with a Christmas or winter theme by composers past and present. Here are notes on some of the different pieces to be heard this evening.

The familiar "Shepherd's Farewell to the Holy Family" is the best-known part of the Christmas oratorio *L'Enfance du Christ* ("The Infant Christ") by Hector Berlioz (1803-69) – and the first part to be composed. In fact, Berlioz invented the music to pass the time at a dull party. The music struck him as having a "primitive, pastoral mysticism," so he also invented an occasion for it: he imagined that it was the music sung by the shepherds bidding farewell to the Holy Family as they left Bethlehem for their flight to Egypt. Having written the words, too, he decided as a joke to pass it off as a rediscovered work by a little-known seventeenth-century composer. Many anti-Berlioz critics were taken in, praising the "superior" work of the older composer to that of Berlioz himself. Later, Berlioz little by little added sections dealing with other aspects of the Christmas story until he had finally produced a full-length oratorio.

The brilliant whirling of a grand waltz conjures up the festivity of Christmas. Emil Waldteufel (1837-1915) was the French equivalent of Johann Strauss, Jr., composing elegant and charming waltzes of which *Les Patineurs* ("The Skaters") of 1882 is by far the most famous.

Two works on this evening's program are by John Williams (b.1932). The selections from *Home Alone* draw upon his score for the hit film, which, in addition to energetic slapstick, evokes the longing for family togetherness at Christmas time. "Exsultate justi" is from Steven Spielberg's film *Empire of the Sun*, based on J.G. Ballard's lightly fictionalized account of his boyhood experiences in Shanghai and in a Japanese prison camp during World War II. In writing music for the film version of the novel, John Williams created music for the "normal" times before the Japanese attack, as well as the period of wartime internment. "Exsultate justi" is a vivid and joyous choral work heard in part during a scene in an English church in Shanghai.

A popular element in many Christmas stories is that of toys coming to life, as they do in *The Nutcracker*. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942) a German composer of operettas and light music, evokes the charming image of toy soldiers coming to life and parading with stiff-legged gait.

– Steven Ledbetter

We Wish You A Merry Christmas Sing-Along

JOY TO THE WORLD

Joy to the world!
the Lord is come;
Let earth receive her King;
Let ev'ry Heart
prepare Him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven and nature sing.

(Orchestral interlude: 2 bars)

He rules the world
with truth and grace,
And makes the nations prove
The glories of
His righteousness,
And wonders of His love,
And wonders of His love,
And wonders, and wonders of His love.

IT CAME UPON A MIDNIGHT CLEAR

It came upon a midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:
"Peace on the earth, good-will to men,
From Heaven's all gracious King."
The world in solemn stillness lay
To hear the angels sing.

OH! CHRISTMAS TREE

Oh Christmas tree, Oh Christmas tree,
How lovely are thy branches;
Oh Christmas tree, Oh Christmas tree,
How lovely are thy branches.
Not only green when summer's here,
but in the coldest time of year;
Oh Christmas tree, Oh Christmas tree,
You are by all beloved.



AWAY IN A MANGER

Away in a manger,
no crib for a bed,
The little Lord Jesus
laid down His sweet head;
The stars in the bright sky
looked down where He lay,
The little Lord Jesus
a-sleep on the hay.

JINGLE BELLS

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

A day or two ago
I thought I'd take a ride
And soon my dearest love
was seated by my side:

The horse was lean and lank,
Misfortune seemed his lot,
He got into a drifted bank
and we all got up-sot! Oh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
and a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
and a happy new year!

Good tidings to you wherever you are,
Good tidings for Christmas
and a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
WE WISH YOU A MERRY CHRISTMAS
AND A HAPPY NEW YEAR!



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PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

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LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open for one hour before each concert and through intermission. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as calendars, coffee mugs, clothing, posters, and an expanded line of apparel and recordings. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

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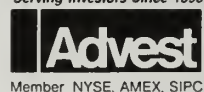
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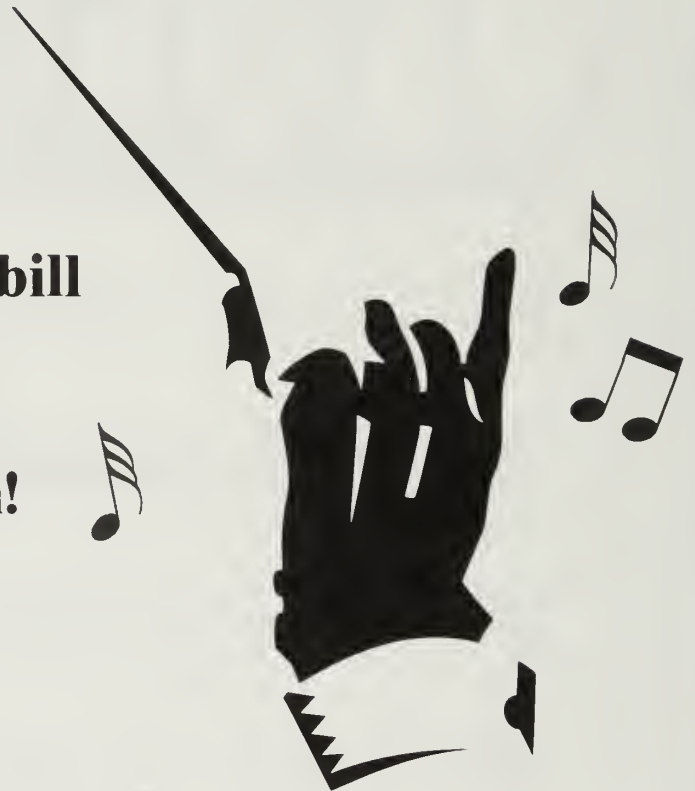
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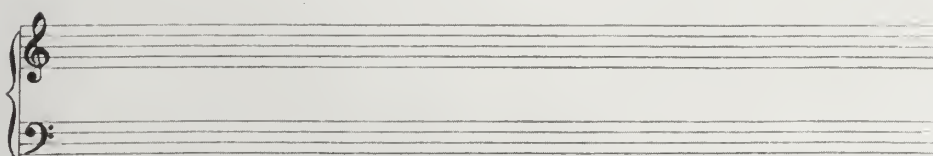
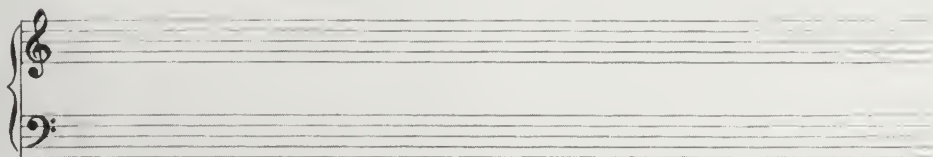
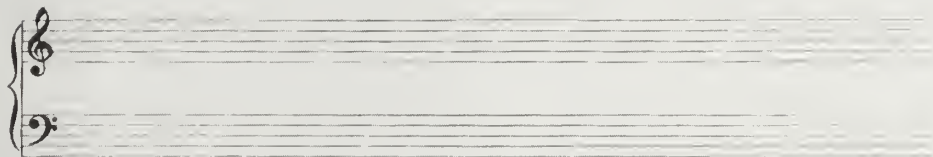
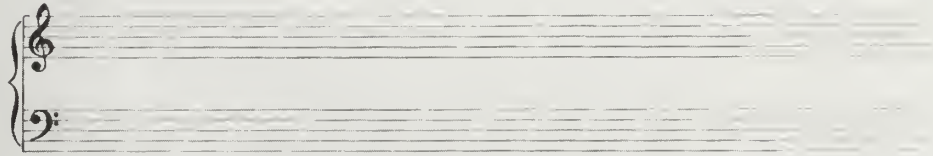
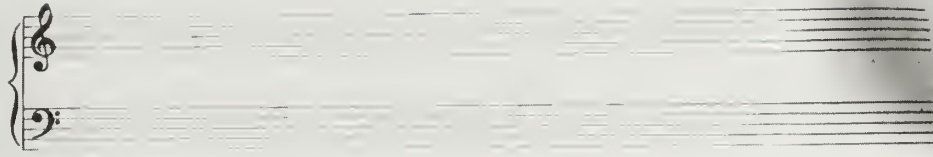
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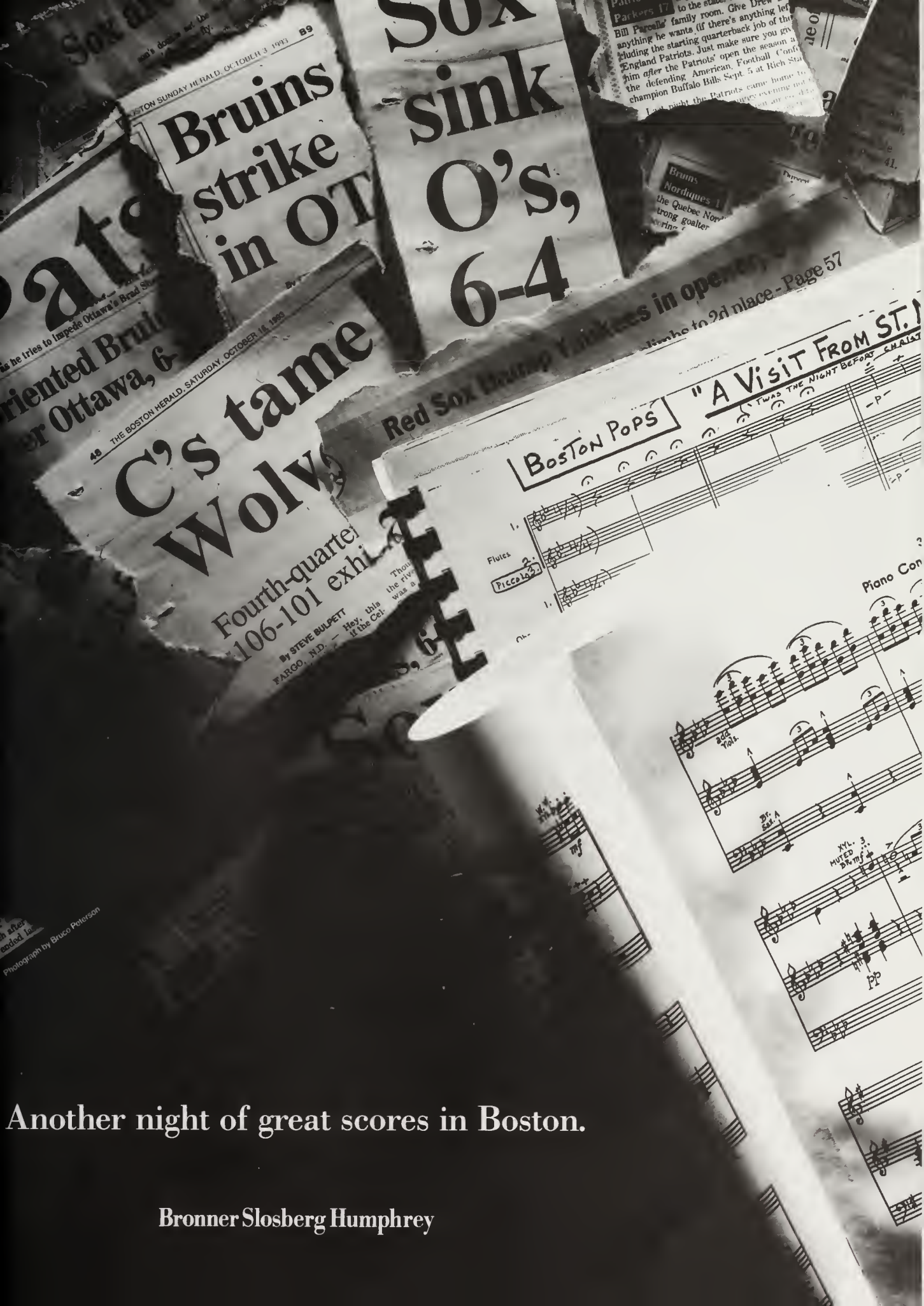
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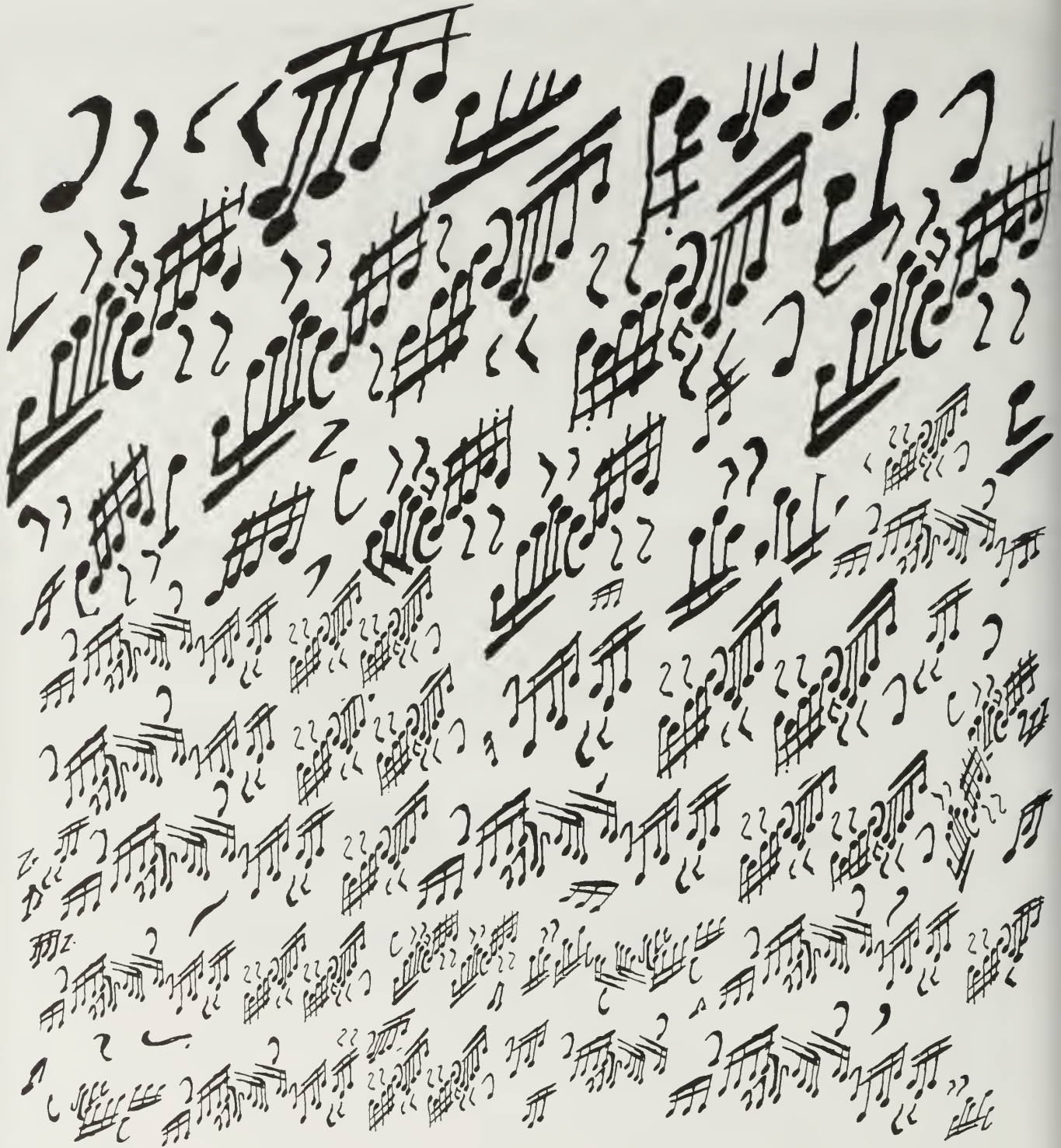
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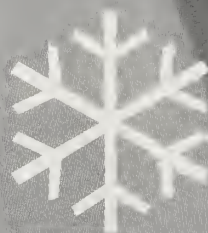
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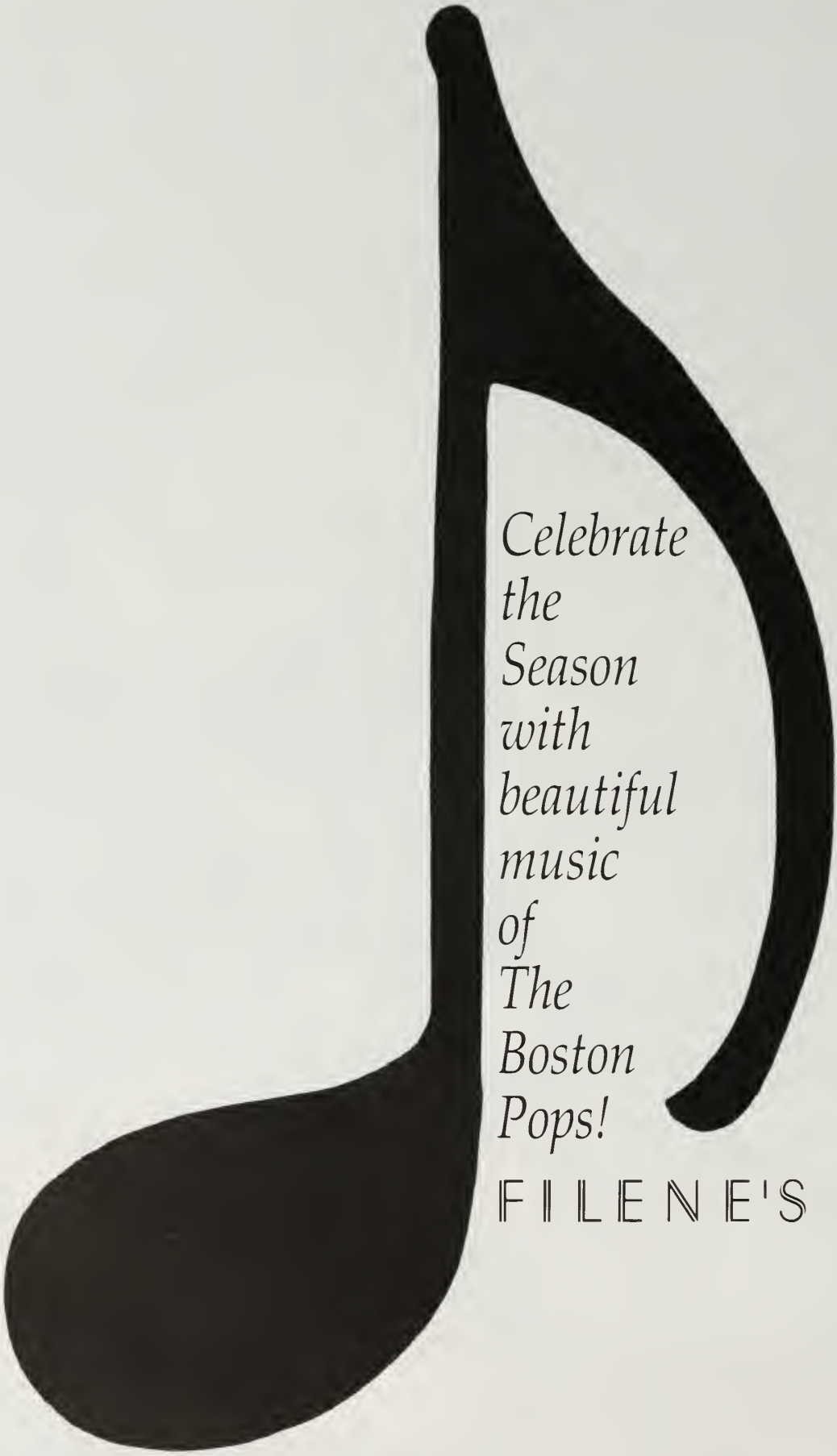
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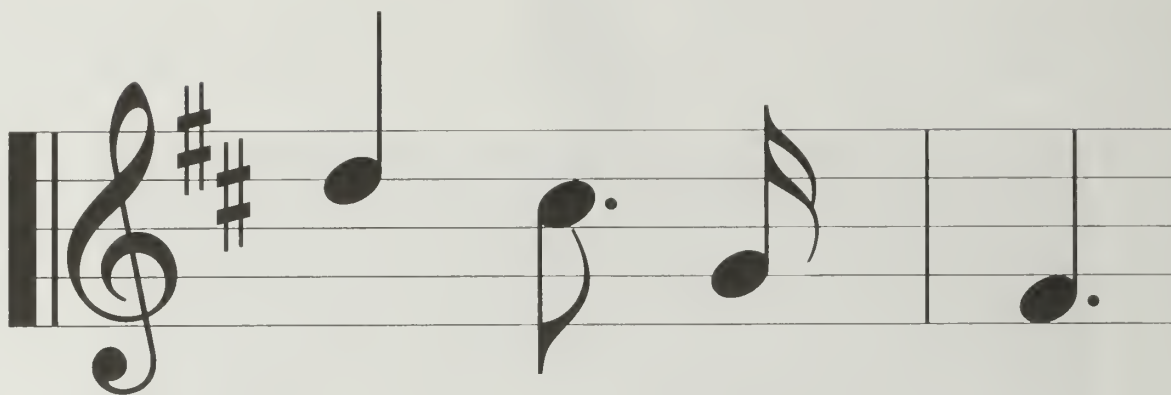
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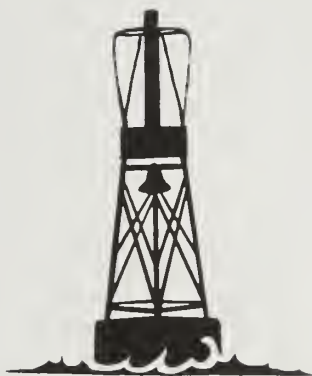
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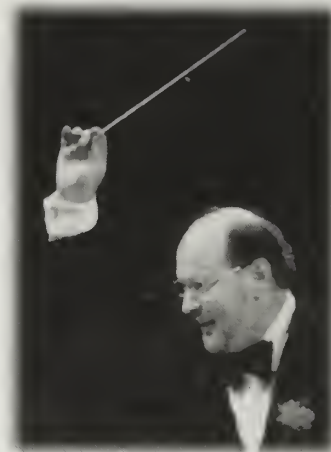
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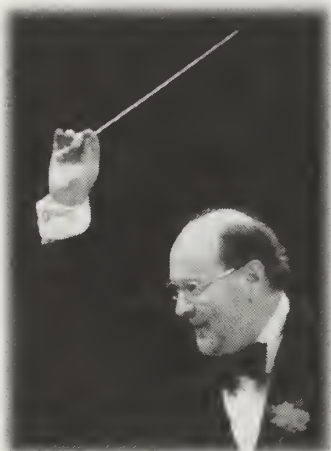
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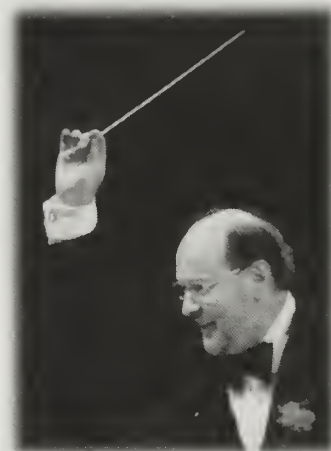
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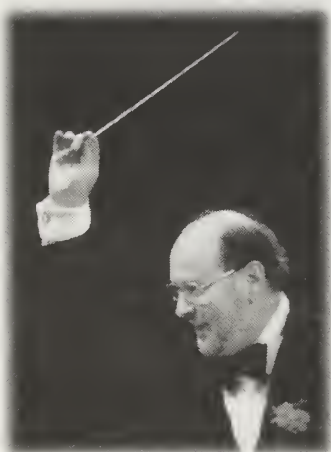
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SPENDING TIME WITH THOSE YOU LOVE

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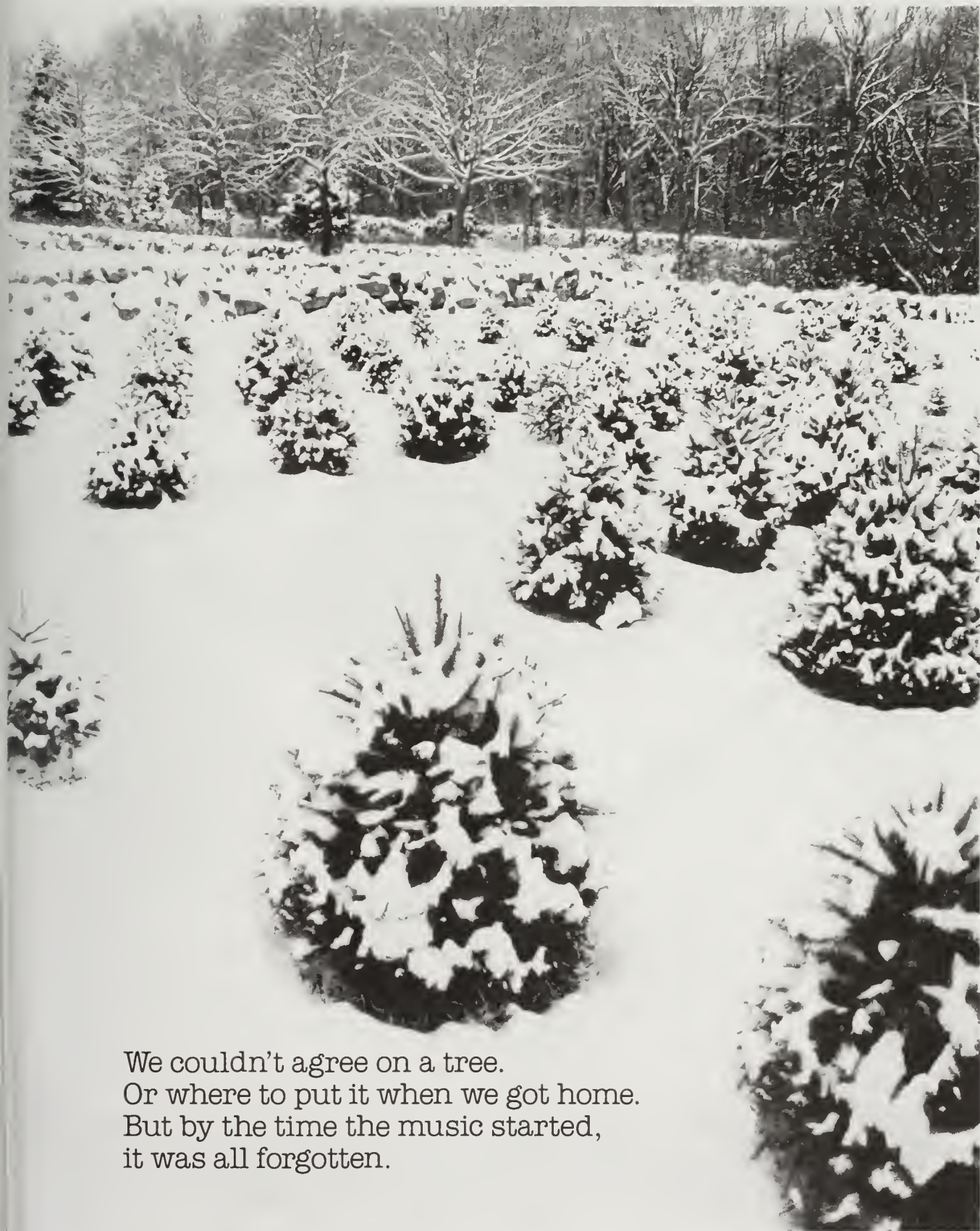
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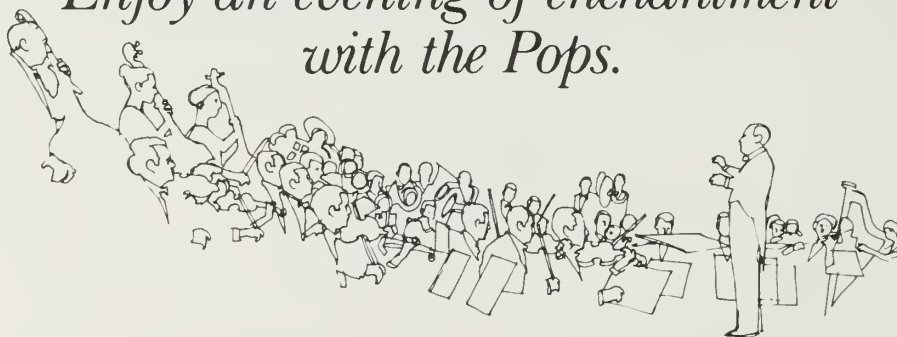
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*"After silence that which comes nearest
to expressing the inexpressible is music."*

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The Boston Symphony Orchestra and
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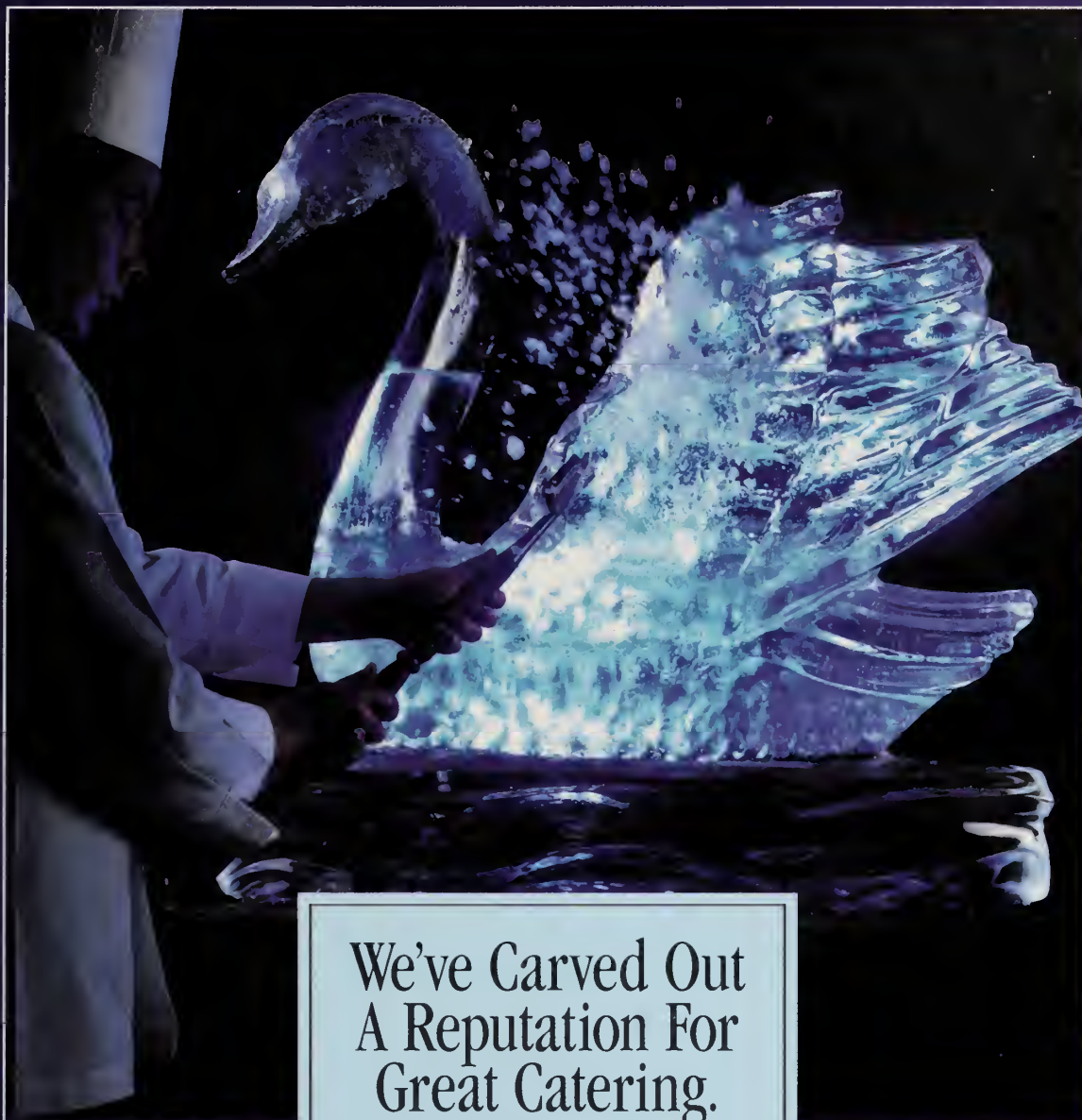
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